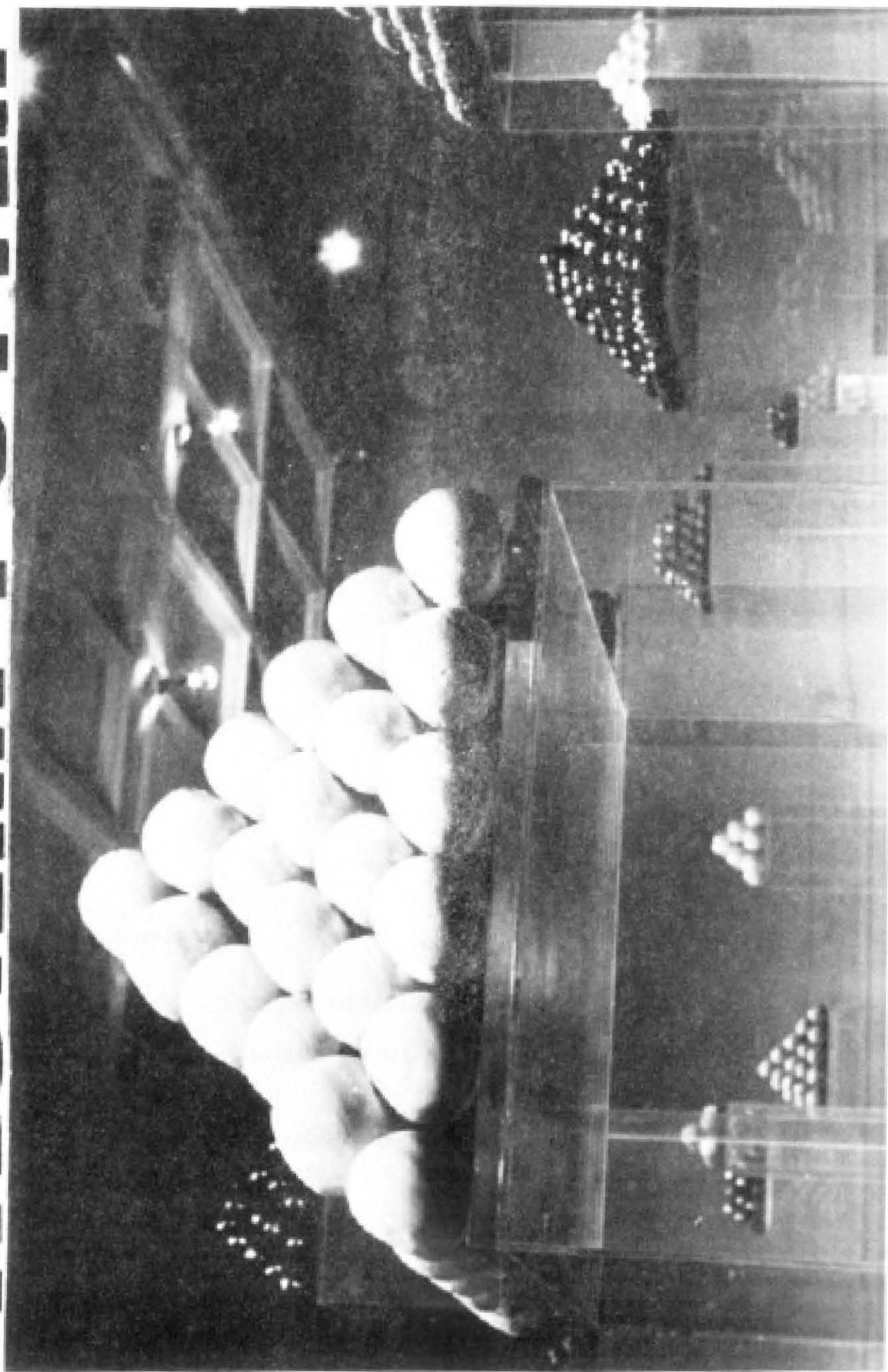


WESTERN POTTER



Cover:

FRUIT PIECES by GATHIE FALK

Photographs:

Gathie Falk

Glenn Lewis

by

Michael

de Courcey

Hal Riegger

by

Jean-Marie

Weakland

In understanding our craft we come to appreciate the infinite variety of ways of seeing and feeling that can be expressed in clay. In this issue we find three separate, mature, individual points of view, all artists who exhibited in Vancouver this summer. Our response to these works will vary with each one of us over a gamut of expression but we have been privileged to have had the opportunity to see them.

It is all too simple to say that clay is this or it is that; that someone is or is not a potter. All too easy to impose one's own idea of what art is about and to dismiss the many other and conflicting points of view. It is a belittlement to which the crafts in B.C. are particularly prone at the moment.

If, however, we want to grow in understanding, surely a more generous, more embracing approach will find its reward in enriching our lives and so, inevitably, our work. The comment so often used about standard merely seems to inhibit the growing process; the word implies a straight jacket of the imagination, the limits of the standards being quite simply the limits of the one who sets the standard. This seems an inherent defect since surely what all art is about is the unlimited, the infinite, the eternal.

Editor

29 PIECES . . .

a conversation by - Gathie Falk
Glenn Lewis
Joan Lowndes
Richard Simmins
Thomas H. Garver

being an imagination from
quotations

"imagined" by Thomas Graff

In a show of the recent work of Gathie Falk and Glenn Lewis, the Vancouver Art Gallery presented 29 PIECES. The sculpture exhibition began June 16 and extended to July 19, 1970. The show comprised eight closet sculptures by Lewis as well as photographic documentation of one of the closets in various locations in the city. Twenty-one Fruit Pieces and ten other sculptures were chosen to represent Falk.

Thomas H. Garver:

Glenn Lewis studied painting at the Vancouver School of Art, but seemingly rejected the high arts for the decorative arts, becoming a potter. He taught briefly following graduation, then spent three years in England, working and studying with the famous British potter, Bernard Leach. He returned to Canada in 1963 and taught from 1964 to 1967 in the School of Education at the University of British Columbia. While the chief emphasis of the courses he taught there was on the training of potters, he also taught ceramic sculpture to those potters. In the fall of 1967 Lewis spent four months in Japan travelling on a Canada Council grant. When he returned he began a remarkable outpouring of ceramic sculpture.

(the catalogue for NEW ART OF VANCOUVER,
Newport Harbor Art Museum, 1969).

Joan Lowndes:

On his return (from Japan) everyone asked him what he had learned but he found it hard to say. These things take time to filter through the system. (Vancouver Sun)

Glenn Lewis:

... Everything is process.

Joan Lowndes:

His Closets show what he learned: Unerring placement of elements; tenderness for what is weathered, damaged even; and a refinement in which that faint preciosity which for me has sometimes marred his work has been burned away. And also there is the presence of the Mephisto of modern art, Duchamp. (Van. Sun.)

Glenn Lewis:

Art gets old, weathered, damaged. The Parthenon was once brightly painted and the Venus de Milo had arms. We tend to forget that. We grow old too.

Joan Lowndes:

Four years ago he was a potter making the eternal potter's things: jugs and bowls and teapots. Making them beautifully with a touch of grace learned from the famed English master Bernard Leach. Then he gave them sculptural importance by raising them on plexiglass pedestals. He also introduced a destructive element: the exquisitely crafted objects were ripped and twisted before receiving their white glaze. (Vancouver Sun).

Richard Simmins:

A key to understanding Lewis is to accept his expanding environment from pots to sculpture to film to taping city blocks to claiming a slag mountain to enclosing everything again in a plywood CLOSET (Artscanada, June 1970)

Glenn Lewis:

They're about six months old. They're not my current work. In some ways they're incidental to it. They're my artistic accumulations, a way of documenting what I've done, like a collage in a sense. The inside part - the object - is the end-product of all the boxes I had been doing before.

Joan Lowndes:

Lewis' sensibility is more Dada than Falk's, more inclined to the cerebral than the sardonic, less concerned with the beautiful object. It is healthy to see these two artists, who have naturally influenced each other, emerging more and more as distinct personalities.

(Vancouver Sun)

Richard Simmins:

Glenn Lewis ... is famous for his broken ceramics, beautiful light boxes, blue-taped environments, Chaplinesque humour and his Eaton's overall wit. (Artscanada, June 1970)

Joan Lowndes:

Lewis' eight untitled plywood Closets, lined up in two rows in the gallery, are themselves enigmatic sculptures. In another sense they are simply containers for works of art and for people - or rather for a programmed audience of one.

(Vancouver Sun)

Glenn Lewis:

In some ways a closet is a modern symbol of art. People buy it not because they like it, but to store it away in basements, closets, racks and eventually make a lot of money out of it. Artists have been captured into becoming commodity-makers for middle-class culture.

Whether Chaplin, Eaton's or Japan entertains Glenn Lewis' muse, he is always making new challenges for it and remaining the ring master.

Thomas H. Garver:

Gathie Falk studied music as a young woman and taught music, art, and English in a Vancouver school for twelve years. During this time she began studying painting during summer vacations. Her early paintings are suggestive of Matisse or Bonnard, bright interiors and still lifes, common objects loosely painted in vivid reds, clear yellows and bright blues. She was later to experiment with abstract, hard edge forms, but these paintings were much less successful than her earlier work.

When her interest in painting diminished, Falk began studying ceramics with Glenn Lewis at the University of British Columbia. While Lewis' course was intended primarily for craftsmen, and the majority of the time was spent making pots, plates and other objects, a certain amount of sculpture was required and Falk found herself fascinated with the plasticity of the clay medium. She stopped teaching in 1965 and devoted

ranged from floating a share issue to a loosely-organized co-operative workshop. But there was no answer to the basic questions: Who would be in charge, who would do the work, who would be financially responsible? It became clear that there would be no spontaneous action. Everyone wanted to continue with pottery, but unless someone took hold, and quickly, nothing whatever would happen.

Hilda Ross had been in charge of the University Extension course, and I had been teaching, for the past three years. A business venture seemed the best approach, but the word "subsidy" had been muttered rather often in reference to this course. If the University with all its tax exemptions and other advantages could not make it pay, why did we think we could? Well, there were schools of music and dancing and karate, and they seemed to co-exist, but there was no well-organized school of pottery of any size, so we would not be entering a crowded market. We turned a deaf ear to the words "deficit operation" and a blind eye to the news item that appears with depressing monotony: "Small businesses accounted for the greatest number of failures in Canada ...".

Recklessly we incorporated ourselves as a company and applied for a bank loan, squeezing in just before money tightened and interest rates began to rise. The University sold us equipment not needed elsewhere. Then we set about looking for premises, and got more unnerved with every cavernous warehouse we saw. Commercial zoning was necessary and shops too expensive. Finally a word from a student made us look at 4430 West 10th Avenue, a tiny shop, but the back part developed all the way to the lane. There were two small rooms, kitchen, bathroom, and a vast dark area cluttered with furniture and junk. All the windows were boarded up, a single 25-watt lamp hung from the 11' high ceiling and we groped in the gloom. A long ramp and a large platform at the back door took care of the beer bottle business. In the floor were two large pits three feet deep, full of old cans and cartons. College Printers had occupied the place at one time and this was where the presses had been. No water, no heating, and termites chewing at the two-by-fours in the corner (they still are). I thought the place ideal everyone thought I was mad. But failing all else we went and

Gathie Falk:

Each piece has a blossom and stem end, a beginning and an end, and dents and grain as when bought at the Supermarket, but for all that, it is not fruit: the colour is off, it is visibly hollow, it has a musical ring when tapped, and, most important, you can't eat it.

Richard Simmins:

Her brilliant ceramic pyramids of apples, grapefruit and oranges transcend fashion. (Vancouver Province)

Gathie Falk:

Mounted high on clear plexiglas bases the piles are aloof, rather ethereal apparitions. Seen close or felt, they are homely to the eye, sympathetic to the hand. This union of opposing qualities, the mundane and the unearthly, is not something I strive for but simply recognize.

Joan Lowndes:

Those who have admired her piles of ceramic apples, oranges and grapefruit in home settings will be seized with wonder at the gallery containing 21 such arrangements. Suddenly it is an environment. (Vancouver Sun)

Making the pieces was a tour de force. Each fruit is hand turned, and then the elaborately constructed mound must be supported in the kiln. Great tension attends the firing, as Falk is always afraid that the fruit will roll.

After overcoming that hazard, she must accomplish two delicate final steps: the heavy pile of fruit must be tipped up so she can grind the bottom and glue on the plexiglas base. She completes each pile with a sense of miracle, yet defying the odds has gone on to make bigger and bigger ones.

The ability to push a theme so far - the pieces range in size from five to 196 separate combined fruits - is proof of an artist's mettle. (Vancouver Sun)

While Barry Lord (in ArtsCanada) describes it as "tableaus Vivant" and others term it "still life", and even "fantasy", Gathie Falk makes it and calls it her art.

HAL RIEGGER

Handcraft House. June - July, 1970.

Riegger: "The substance out of which pots are made is clay".

The elements of a way of seeing expressed in clay. A twist of subtly coloured clay that reveals itself as a box, a lid, a container for three flat disks.

Betty Feves: "To feel thoroughly at home, to feel thoroughly free with a material you have to know it so well you don't have to think about it any more".

The intricate simplicities of the teabowls, each complete, serene, revealing without strain the relationships of lip and foot rim, concave and convex, clay and glaze. The sudden strength of brilliant red glaze on the dense black of the clay.

Riegger: "One's aim is to become oneself. In achieving selfness one cannot help but be different".

The tragic intensity of the black mask; the horror of a twisted, molten shape; the ironic complexities of "Jesus was here".

Riegger: "To say that individual freedom is born of certain disciplines is to say, in part, what Raku is about".

The plates seem not to have been made but to have grown each in relation to the others; and each is a whole.

Riegger: "Any clay is easy to work with so long as its nature is understood".

The elements of a way of seeing, of thinking, of feeling expressed in clay.

Gillian Hodge

LOW FIRE LEADLESS GLAZES - by Robin Hopper

The last issue of Tactile included a number of leadless earthenware glaze recipes, some of which were erroneously attributed to me.

I have to thank Mrs Vivika Heino of Sheridan College School of Design for some of these recipes.

Having become acquainted with the more usual frits such as Ferro 3195, 3124, I have now spent a fair amount of time compounding SIMPLE glazes, from a small number of materials.

I am a very untechnically-minded potter who gains great pleasure and satisfaction from making good and interesting glazes without the requirements of higher mathematics. Some understanding of formulae and molecular structure of materials is helpful, but not strictly necessary. I find that just by inter-mixing materials in various ways, very personal glazes can be achieved with the minimum of mathematical equation. Although there are a number of ways of making glazes simply, I find that the LINE-BLEND and the QUADRAXIAL methods are most satisfactory.

With few exceptions, glaze fluxes do not melt readily at temperatures suitable for earthenware firing. However, the industry has provided very reliable material mixtures, called FRITS, which can be used as fluxes for low temperature work. Since most FRITS will form a glass mixture at cone 04 approximately, it follows that with little adaptation, suitable glazes can be made to cover pottery.

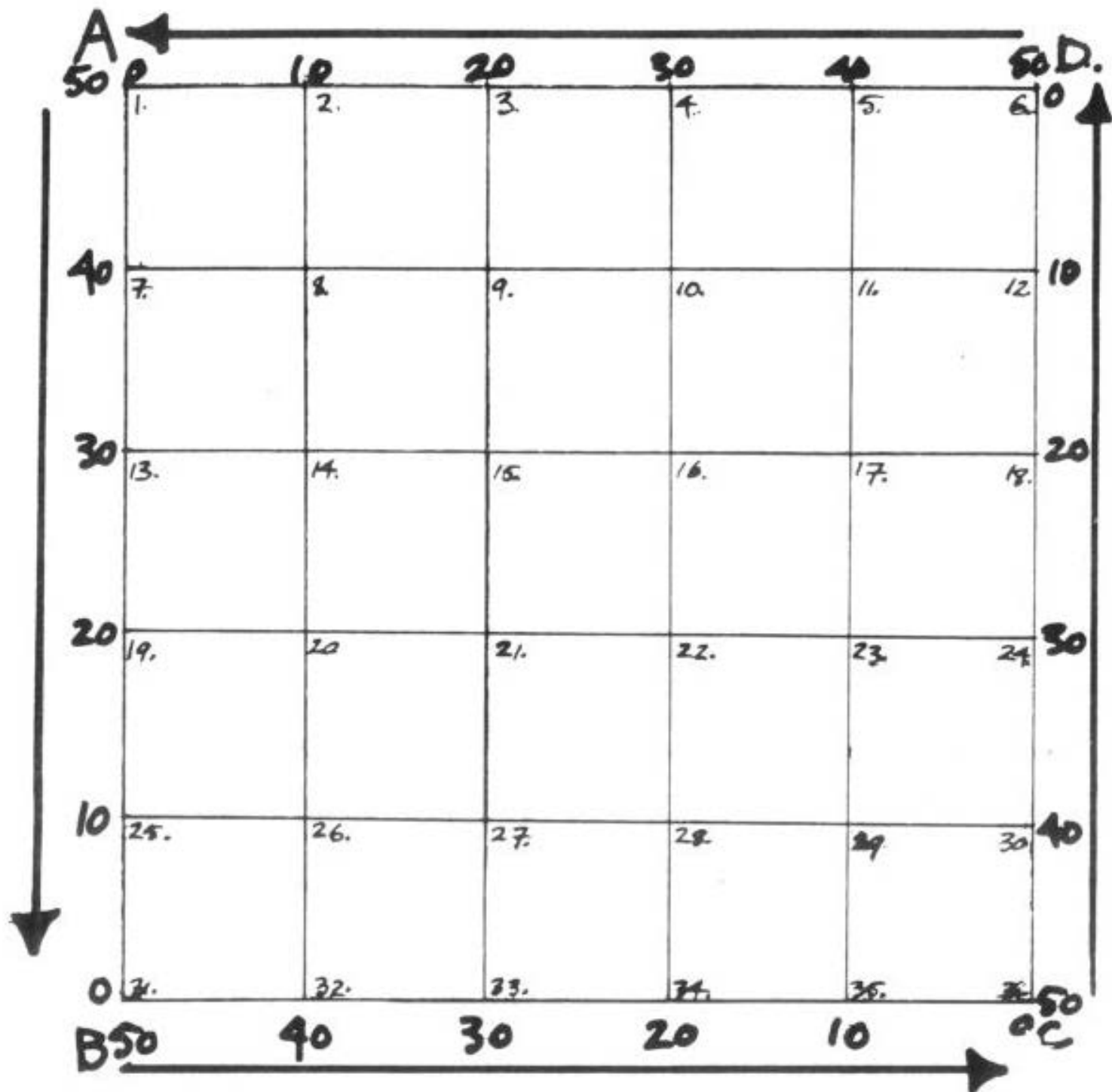
A simple line blend for low fire glazes can be made as follows:-

ANY FRIT	100	90	80	70	60	50	40	30	20	10	0
ANY CLAY	0	10	20	30	40	50	60	70	80	90	100

Apply mixture to a test tile of whatever clay you normally use. Tile approximately 1-1/2" x 3". At one end, make strokes alternately in IRON, COPPER and COBALT over the glaze mix. Fire at cone 04. This will give you some idea of the effects various colourants will make. Using any frit, add progressively larger amounts of any clay to it.

Great variety can be achieved, especially when using local clay. It may be necessary to add a small amount of Gum for the suspension, and probably a small amount of Flint to aid in the melt and counteract crazing.

1. = A 50 B 50	10. = A 40 B 20 C 10 D 30	17 = A 30 B 10 C 20 D 40	24 = A 20 C 30 D 50	31 = B 50 C 50
2. = A 50 B 40 D 10	11 = A 40 B 10 C 10 D 40	18 = A 30 C 20 D 50	25 = A 10 B 50 C 40	32 = B 40 C 50 D 10
3 = A 50 B 30 D 20	12 = A 40 C 10 D 50	19 = A 20 B 50 C 30	26 = A 10 B 40 C 40 D 10	33 = B 30 C 50 D 20
4 = A 50 B 20 D 30	13 = A 30 B 50 C 20	20 = A 20 B 40 C 30 D 10	27 = A 10 B 30 C 40 D 20	34 = B 20 C 50 D 30
5 = A 50 B 10 D 40	14 = A 30 B 40 C 20 D 10.	21 = A 20 B 30 C 30 D 20	28 = A 10 B 20 C 40 D 30	35 = B 10 C 50 D 40
6. = A 50 D 50	15 = A 30 B 30 C 20 D 20	22 = A 20 B 20 C 30 D 30	29 = A 10 B 10 C 40 D 40	36 = C 50 D 50.
7 = A 40 B 50 C 10	16 = A 30 B 20 C 20 D 30	23 = A 20 B 10 C 30 D 40	30 = A 10 C 40 D 50	
8 = A 40 B 40 C 10 D 10				
9 = A 40 B 30 C 10 D 20				



- A. = ANY FRIT
 B. = ANY CLAY
 C. = ANY FLUX
 D. = SILICA (FLINT).

In this method, we are basically limiting ourselves to the use of two materials. In the second method, we use up to four materials, thus giving a much wider range of possibilities. The method is as follows:-

Take four materials,

A = Any Frit
B = Any Clay
C = Any Flux
D = Flint

These are added together in increasing and decreasing amounts, in each case making a total of 100. A look at the chart will show the way it works.

The left-hand side of the square, A-B, accounts for decreasing amounts of A, with B remaining constant. The bottom of the square, B-C, accounts for decreasing amounts of B, with C remaining constant. The right-hand side of the square, C-D, accounts for decreasing amounts of C, while D remains constant. The top of the square, D-A, accounts for decreasing amounts of D, while A remains constant. See:

The following page of numbers refers to the crossing points of the lines, and I hope it is reasonably easy to understand. For example, let us take Point No. 21. Looking down the line A-B, we find that No. 21 is on the line which contains 20 parts of A. Looking across the line B-C, we find that it falls on the line which contains 30 parts of B. Looking up the line C-D, we find that it falls on the line containing 30 parts C, and looking across the top line, we find it contains 20 parts of D.

Therefore, Mixture No. 21 contains:

FRIT	20
CLAY	30
FLUX	30
FLINT	20

Apply mixture to a test tile of whatever clay you normally use. Tile approximately 1-1/2" x 3". At one end, make strokes alternately in IRON, COPPER, and COBALT over the glaze mix. Fire at cone 04. This will give you some idea of the effects various colourants will make.

Any crazing or other defects can be adjusted in the normal way. Colourants can be added also to provide endless possibilities in glaze making.

This may seem complicated at first sight, but it is certainly the simplest method of glaze making that I have yet been able to come up with, and certainly closer to my way of working, as it deals with a knowledge of the materials, not their molecular weights, etc.

For those who work in stoneware, by replacing the FRIT in A with any Feldspar, great ranges of glazes are possible with the variety of Feldspars and fluxes available.

Good luck to those who may try this method. In the words of the immortal Bard:

"May your Glazy not drive you Crazy!"

Robin Hopper.

(Reprinted from Tactile).

HYCROFT

Potters! It's that time of the year again so get to work, the pot you make today may be your most original and exciting one ever! So much enthusiasm has been carried over from the highly successful sale in '69 that we already have a good number of volunteers, but we want everyone to join in the fun, so phone now and let us know how YOU can help. We will also be happy to hear from you if you have any ideas or suggestions for the 1970 Hycroft Sale. Contact the co-ordinators:-

Art Polberg
352 W.27th Street
North Vancouver
987-3831

Lona Senior
4687 Strathcona Rd.
North Vancouver
929-4147

This year we shall have to make a few modifications owing to the large number of entries expected. We shall have to limit the TOTAL number of pots to 30, but this will give you an opportunity to take another discriminating look at your work. Remember, the

12.

reputation of the B.C. Potters' Guild depends on you!

Dates for the sale are:

Friday, November 20th ... 6 p.m. - 10 p.m.

Saturday November 21st ... 10 a.m. - 6 p.m.

1. Entry fee is \$3.00 and must be received by our Treasurer by Friday, November 13th. Entry forms and fees not received by that date means rejection of work.
2. The Potters' Guild will take a 25% commission on all pottery sold by Guild members, and 40% from non-members.
3. Members who have not paid their membership dues by Friday, Nov. 13th, will be considered non-members and 40% commission deducted from their sales.
4. Each exhibitor will be allowed to enter a total of 30 pots (a 3-piece set will be counted as 3 items, etc.).
5. Listing forms and further details will be sent to exhibitors when the entry fee and form is received.
6. Exhibitors are asked to have one of the items marked as 'Exhibition Piece'. This item will be more critically juried than the rest of the show and, if chosen, will go into a special exhibition area. This piece must also be for sale.

Lona Senior

(Entry form for Hycroft on last page)

A STARTING LIST OF CERAMIC SUPPLIERS

Alberta Ceramic Supplies, 8520-67 Av., Edmonton, Alberta.

The Pottery Supply House, Oakville, Ontario.

Coast Ceramics Ltd., 3739 W. 10th Ave., Vancouver 8, B.C.

Standard Ceramic Supply Co., P.O. Box 4435, Pittsburgh, Penn. 15205.

Amaco Pottery Enamel Supplies, 4717 W. 16th St., Indianapolis,
Indiana, 46222.

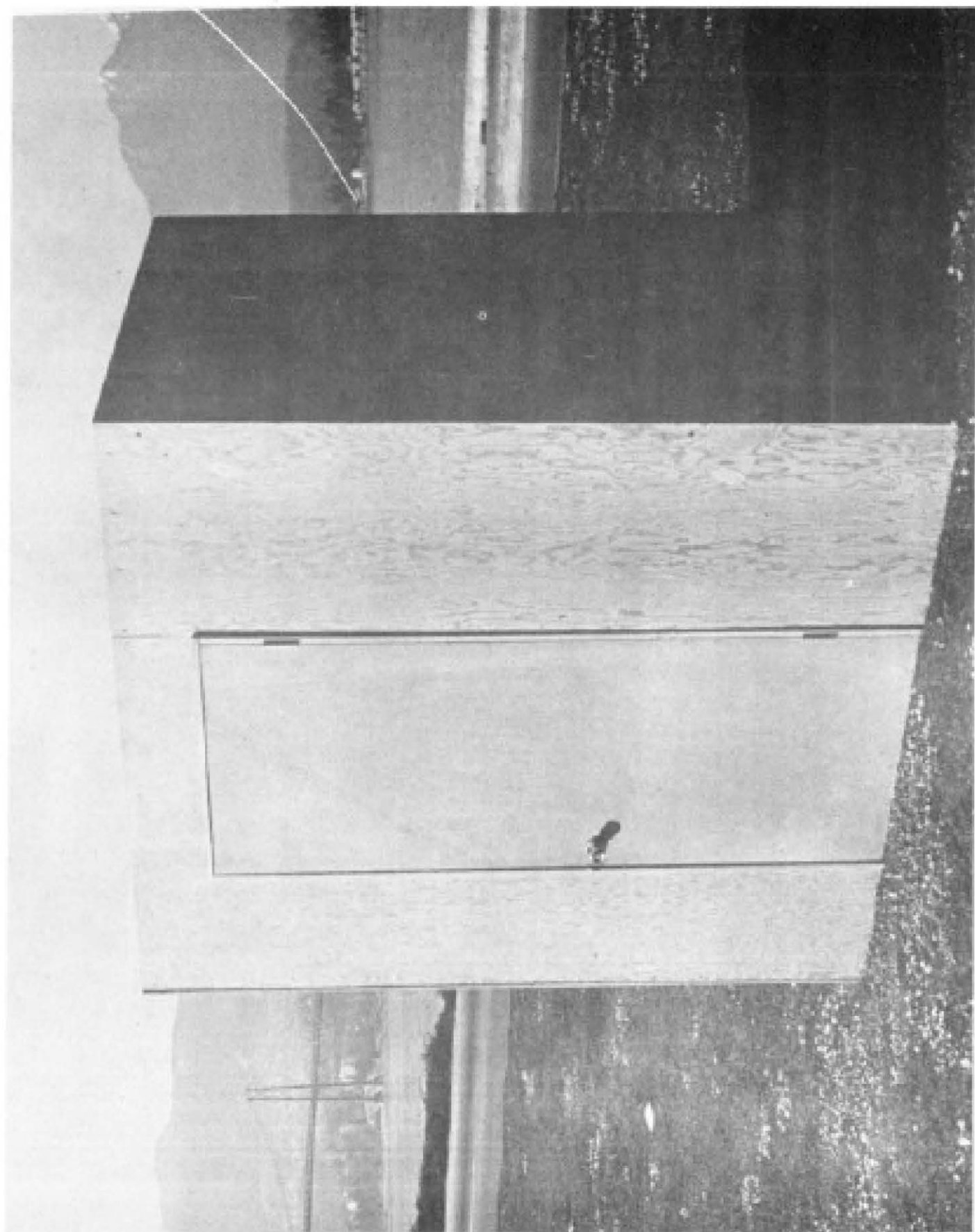
Fairey & Co. Ltd., 661 Taylor St., Vancouver 3, B.C.

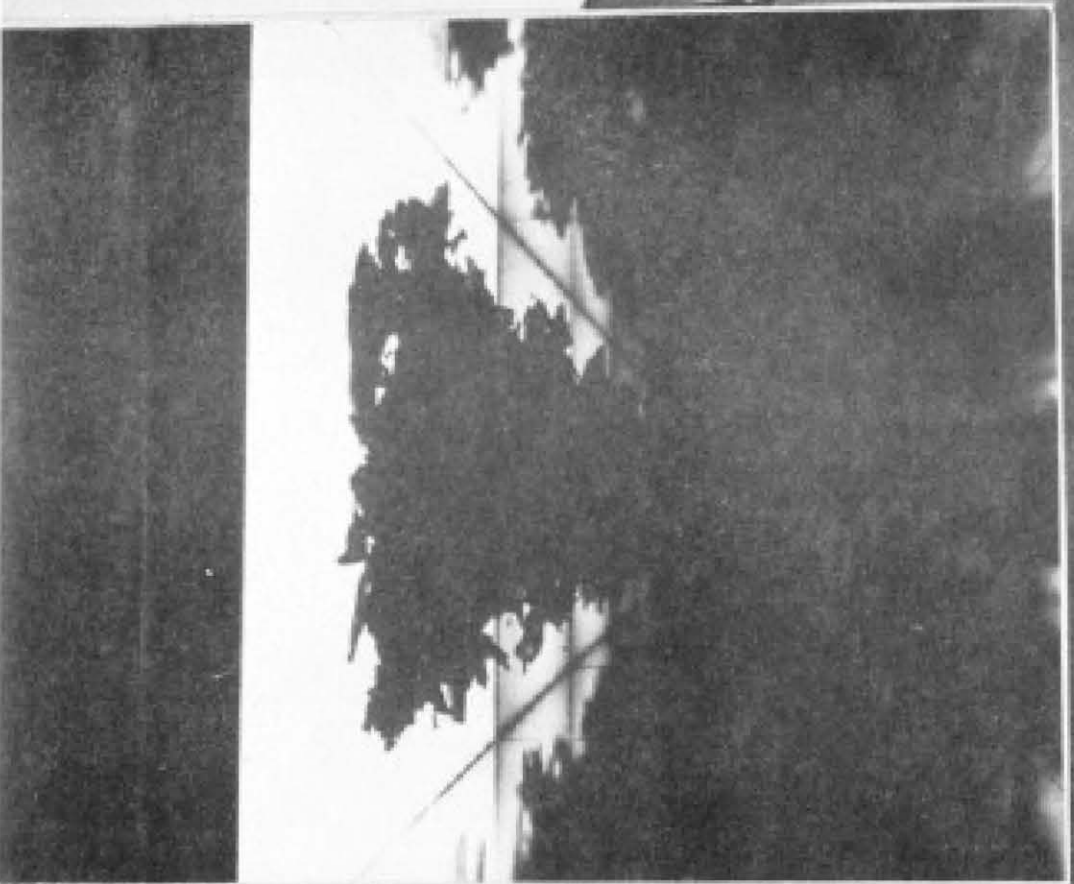
Mackenzie & Pieman Ltd., 970 Malkin Ave., Vancouver 4, B.C.

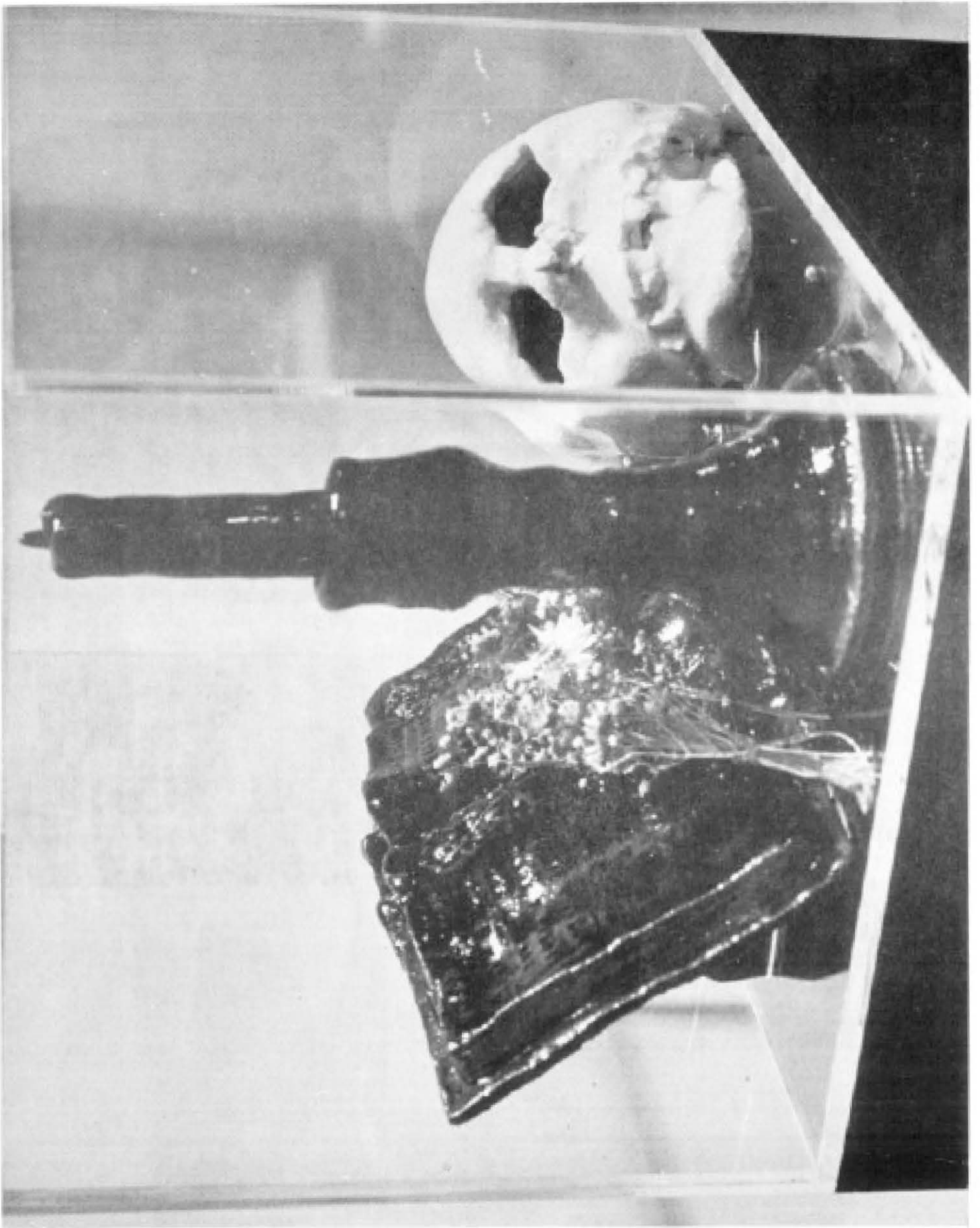
ILLUSTRATIONS

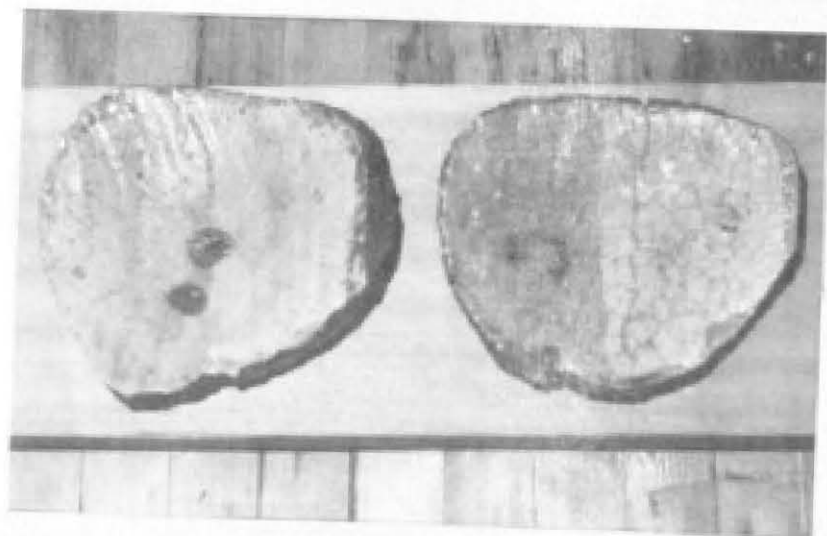
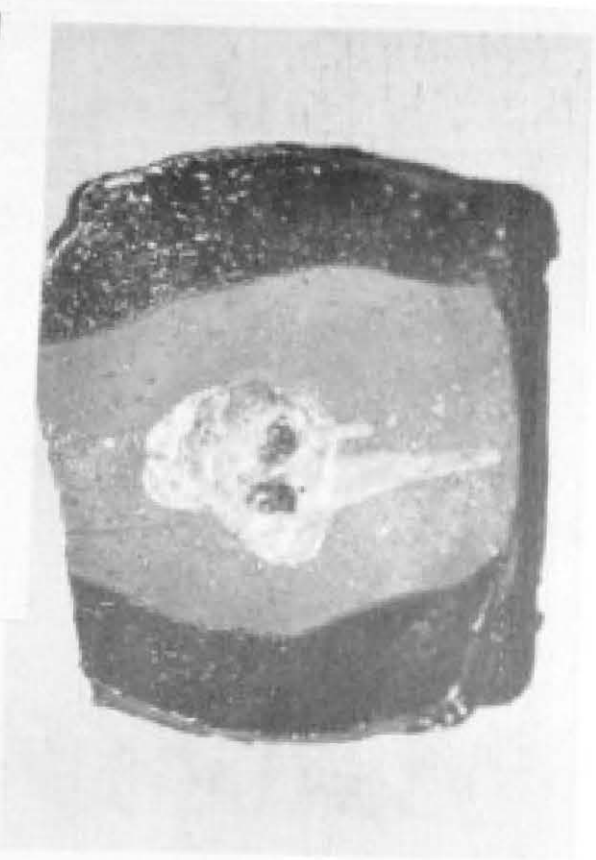
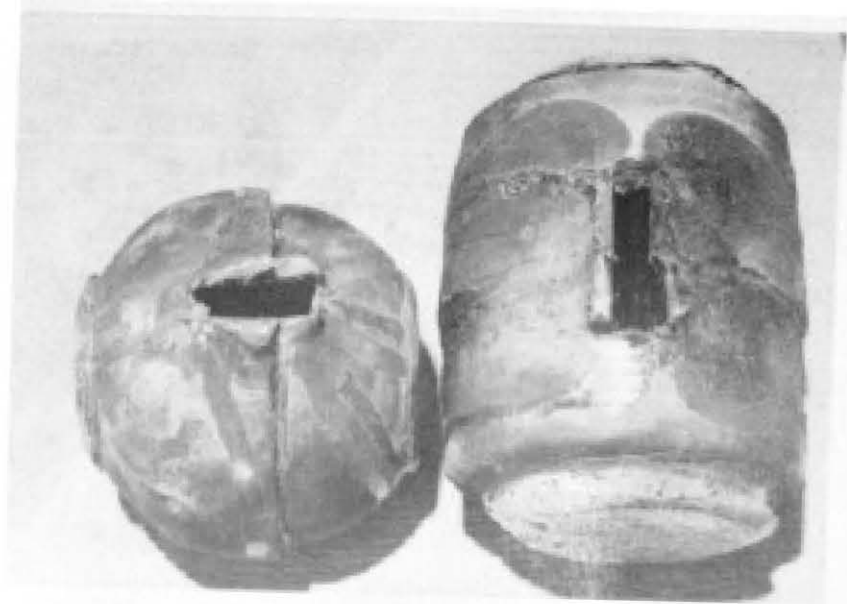
Pl. i.	Closet	Glenn Lewis
Pl. ii.	Closet	Glenn Lewis
Pl. iii.	Art School Teaching Aid; Memento Mori No. 2.	Gathie Falk
Pl. iv.	Hal Riegger	

* * * * *









Lougheed Haggerty Engrg. & Mfg. Co.Ltd.,

3904 Grant, Burnaby, B.C.

Haney Brick & Tile, River Rd., Haney, B.C.

Handcraft House, 110 W.Esplanade, N.Vancouver

(also weaving supplies, books etc.)

Kiln Plans: Frank Colson, 1666 Hillview, Sarasota, Fla. 33579.

Books: Duthie Books Ltd., 919 Robson St., Vancouver, B.C.

Vancouver Art Gallery Shop, 1145 W.Georgia St., Vancouver.

FIRE AWAY

* Fall programs for general meetings are as follows:

Nov. 19 - Skip Miller, Alfred Univ. "Ceramics and
Glass"

Dec. - Christmas Party

All meetings are held the third Thursday of the month at St. Paul's Church, 1130 Jervis St.

* Workshop dates and program will be announced through the newsletter.

* To date we have not received suggestions for programs or workshop topics. Since the Guild is an organization of 300 some members it would be very nice if at least one person had a suggestion for something, for we are trying to make this an organization which capitalizes on participation of the membership. So please jot down your ideas and needs so we can do something about them.

* Beginning in October, the Guild will be sponsoring a 'Monthly Mini' pottery exhibit at Handcraft House in North Vancouver. Each exhibit will be juried and a small selection of the best will be put on exhibit for a two-week period. Works may be for sale. Following is a list of the dates and theme for each of the first three exhibits:

WINE CONTAINERS - Piece received	Oct. 23 & 24
Juried & set up	Oct. 26
Opens	Oct. 27 through Nov. 7.

TEAPOTS	- Piece received	Nov. 20 & 21
	Juried & set up	Nov. 23
	Opens Nov. 24 through Dec. 5.	
MOON SHOT POTS	- Piece received	Jan. 15 & 16
	Juried & set up	Jan. 18
	Opens Jan. 19 through Jan. 30.	

Each Guild member may submit one only piece. Shipping is to be paid by the member. Pieces will be returned C.O.D. either after the jury date or after the close of the exhibit. All work should be sent directly to Handcraft House, 110 W. Esplanade, North Vancouver. There will be no further notice of these exhibits other than casual reminders in the newsletter so make a note of the dates - get busy on your entry and get it delivered in time for entry. The 'Monthly Mini' will be carried on throughout the year if the reception warrants it.

* Several people have been enquiring about the material 'Fiberfax' used by Frank Colson in kiln building. I made enquiries at Canadian Refractories and have the following information:

Fiberfax is a product of Carborundum Co. and is available through same at 331 Andover Park East, Seattle, Wash. 96188.

Canadian Refractories, 1685 Boundary, Vancouver, phone 291-2921, has a material called 'Uniblock' which comes in various sizes - and would work for outside insulation provided a $4\frac{1}{2}$ " insulating brick H & W 23 or K 23 thickness, made up the inside wall of the kiln. More information concerning this insulation may be obtained from Mr. Tom Fisher at Canadian Refractories.

* We had a pleasant surprise at the opening Guild meeting. Mr. Luke Lindoe was in town on business and very kindly gave us a talk on clays. I have the talk on tape and have his permission to edit it and make it available for members outside the Vancouver area. This tape service is one which I hope to pursue during the current year for it is one way of bringing out general meetings to those of you some distance from Vancouver. Give me a bit of time, however, to get the idea organized. Once we are, the tapes will be available through the Librarian - Ellen Chamberlain.

* The membership list is in somewhat of a state but it is undergoing change. If you are aware of people who are continually missing newsletters etc. please inform Ruth Meechan, B.C. Guild of Potters, P.O.Box 7464, Station 'O', Vancouver, B.C., so that she may get things up to date. Also, those of you who haven't paid your 1970 dues (which, by the way, come due in April) please do so for the postman will stop delivery very soon. Send dues to Ruth Meechan as well.

WESTERN POTTER MOVES

"Western Potter" is being put together on the floor of a small house in Nelson. Editor, small daughter, dog and kitten have moved there for a year. I am going to the Kootenay School of Art. So if the issue is late you will realize that it got a bit lost in all the gerfuffle. If the next issue never appears you will know I slid down one of these incredible hills in a snowstorm and was lost until spring. My address is 1011 Hall Street, phone 352-6804 and please find your way here; sleeping bag if you want to stay. David Lambert is proof reading and mailing so remember to blame him for all errors and omissions.

THE VANCOUVER ART GALLERY'S SATELLITE OPENS WITH -----'PAINT IN' IN SEPTEMBER.

Satellite, operating out of St. Saviours Anglican Church at First and Semlin Streets in Vancouver's east end, featured a day long 'paint in' on opening day, September 28th.

Satellite, like its predecessor The Racetrack Gallery, offers free, to all members of the Vancouver public, a programme of exhibitions, workshops, happenings and events designed to appeal to every age-group in the community.

Free workshops will be available as follows: creative dance/movement/rhythm, creative cooking, weaving, musical instrument making, beading, the art of macrame, creative construction, sculpture, painting, batik and tie-dye, domes, leather work,

door prize might be considered. The possibility of a small admittance charge could also be looked into. It would be interesting, if nothing else, to know what percentage of the visiting public does the buying.

I submit these suggestions hoping they will promote some discussion. I in no way wish them to be interpreted as disparaging the efforts of committees past or present in staging the sale. I personally know the many difficulties encountered and have great praise for the workers who have put previous shows over the top, to the position attained today.

Jack Diggle

DISTRICT NEWS

LANGLEY

Langley Pleasure Faire

As I remember it, and it seems a little like a dream, 'The First Annual British Columbia Pleasure Faire and Craftsman's Market' was the following, which added up to a success:-

Our view was from our booth as participants. We had a wood tower with shelves and pottery; a tent; a gipsy wagon full of pots; a big tarp over all. It rained - From the top of our tower was the Faire --- a hayfield for parking, a gateway from Disneyland; 3 towers of ginger bread from old Vancouver houses long since gone. A walk thru trees - Teepees, booths under trees full of leather work, incense - batik. Rain - an open field with long grass, no mud here - kids - dogs, smiling people - good vibes, booths, banners, lots of colour. Pottery, more leather sandels, music in a barn, beads, long hair - far out clothes, costumes. Rain, drums; many people - 2500 on Sat. and Sun in rain paid to get in - kids frogs and dogs - organic food, lots of it, a raku firing, people firing the pots they buy. Fair priced goods. So much to choose from - sandels - belts - wool shawls hanging on branches.

Monday sun shine - 3,000 people and more children - puppet shows in dome, kids sitting in straw - music everywhere - more music than on the rainy days; woodwinds, strings, flutes,

pottery and more are planned. Exact dates and times will be annouced as Satellite swings into orbit.

Hours for Satellite: Monday through Saturday - 10.00 a.m. to
10.00 p.m.
Sunday - 10.00 a.m. to 5.00 p.m.

CORRESPONDENCE

The Editor, Western Potter.

I think it might be a good idea to develope the exchange of comments of the members as a feature in the Western Potter; with this in mind and thinking that the subject could possibly be a good one for discussion, I am submitting some ideas with regard to our annual sale. Bear in mind that these are suggestions only, some may not be possible to implement under the existing conditions.

To be a complete success I suggest that two of the most important features are space and good lighting; the good points of a well made pot are more or less lost if it is not adequately illuminated and if it is also crowded into a mass.

From the points of view of both exhibitor and the public, all pots should be on display from the opening of the sale. This is necessary to get the right person and the right pot together at the same time. With our present number of active potters there is little likelihood of the shelves being depleted. This would need a larger hall than Hycroft.

An innovation which is an advantage for both potter and public would be to group the work of each potter separately with a card showing the exhibitor's name; this plan was successfully followed in a Guild sale held at Oakridge some years ago.

Jurying, I submit, seems to have become more or less of a farce. There are so many standards; opinions today are so diverse as to what is good, bad or indifferent that perhaps the public in the end is the best judge and will buy what they individually like and want; in other words, make their own decisions with regard to buying.

At the present time the Guild has no method of determining the number of people that attend the sale. The giving of a pot as a

drums - jugglers, pony rides, smiles, happy visitors, dried out happy craftsman, people buying - some turning on to crafts for the first time. Everyone seemed to be far out - little old ladies and families sitting on a rug round a fire drinking tea from raku tea bowls (fired at Oyama in an all clay kiln that was pregnant). A girl like Mary-with-a-lamb, weaving raw wool belts. A goat, fresh milk - a dream coming true for all those who worked so hard for so long. The village pump - the wishing well - the town crier with his bell, 'Hear yee, hear yee,' Theatre on Stage; the stage 3 storey, yes, made from the relics of old long gone Vancouver houses. An old piano in a field, playing minstrels - salmon bake, good vibes, lots of good food. Lots of good pottery getting sold and traded - an awareness of crafts, so many done by young people - a generation gap being bridged - thru the skill of one's hands - older craftsmen happy; an old timer doing his thing, telling his story, enjoying it all. Everyone slowed down to an old time Faire. No cars, no garbage, people saying: Hope it happens again - and it will.

When the Faire organizers do make a profit they hope to buy land for a permanent craft village. All those who worked so hard to put this Faire together did something great for all of us - potters, weavers or whatever. Many people are turning on to pottery and this was a beautiful way to turn them on.

Pauline Hanbury

HAL RIEGGER PRIMITIVE POTTERY WORKSHOP, Aug. 3-7

The week-end of Aug. 1st & 2nd brought a steady stream of primitive potters checking in from such far flung places as Nova Scotia to Southern California and Northern B.C. By starting time Monday morning 17 were accounted for. We worked at a disused mill site situated at the head of Oyster Bay (near Ladysmith) - a site which provided us with a couple of acres of work area, clay, old metal, mountains of wood and sawdust and a few shade trees - in short, everything we needed.

Unlike the raku workshops with which many may now be familiar, the building of the kiln wasn't the first project. After the usual start Monday morning of getting to know fellow students and the site and

20.

Hal's chat session, we set out gathering and preparing clay, then plunged straight into making pots. Progress was somewhat slowed down by one clay sampling from the area which, although wonderful to work with once it is mixed and wedged, is like rock to break and has to be ground to a powder before it will absorb water. The preparing of this particular clay produced some highly inventive grinding methods - all well oiled with sweat and comments. There were two other sources of clay, however, and these helped.

With work continuing from 9 a.m. to 5 p.m. - and sometimes until dark, each day made progress around the site a bit more precarious - there were pots all over the place, either set around to dry or cradled in beds of sawdust - we used the readily available sawdust instead of the traditional "puki" - a shallow dish-shaped support pot.

By Thursday pots were piling up - as were some heavy looking rain clouds, so extra clay was hastily dug and with everyone lending a hand a small kiln was soon completed. In design it was strictly the next step up the ladder from the original pit. Built on flat ground, it consisted of a large 3 inch walled cylinder - about the size of half an oil drum. Some 6 inches above the base, two heavy weight lengths of angle iron were placed to form the kiln shelf. We had no bricks to support them - and they were too long to fit down inside the kiln so we let them protrude out through the walls. Two small fire boxes - one either side of the kiln - were approximately 10" in diameter and about 20" long. The finished "piece" was hardly a work of art but it performed beautifully and fired two full loads the day after it was constructed.

The building of this primitive type kiln was to experiment with an alternative means of firing - most pots being fired in a shallow pit. The first load was fired in an oxidising atmosphere which proved to be ideal for pieces with various clay slips. The second firing was completed in the usual way then, when the fires abated, several bucketsful of sawdust were dumped into the kiln over the still red hot pots. When the smoke cleared and pots were removed they showed a variation of blacks, grays and reds. The

main advantage of such a kiln is the control obtainable in the amount of heat reaching the pots - especially in the early stages of firing. A much more even drying can be obtained than is possible when drying around the periphery of a fire - particularly when a wind is blowing.

Most of the pots, however, were fired in shallow pits - each person coping with his or her own fire. The essence of making primitive pottery must be patience - haste spells disaster. Drying is a slow and careful process. We had problems all week with a warm wind blowing steadily and cracking unattended pots on the windward side. The day of firing the wind proved to be extremely difficult as it blew strongly and from every direction. Hal had explained how the Mexicans and Indians wait until conditions are ideal for firing - namely, a calm day, however we couldn't wait and had to do the best we could. It resulted in pits being dug in the lee of trees, bushes, depressions in the ground or behind piles of logs - at a safe distance of course. When all the more favourable places had been taken, makeshift windbreaks had to be devised - these seemed to be the best shelter in the long run as they were able to be rotated as the wind changed. Perhaps because of this wind problem and the cooling effect it had on pots that one was trying to thoroughly dry and heat prior to stacking and firing, a number of pots were slipped into the bonfires in a not quite dry state and quickly became charred. As for those that did go through the firing, some were left as the fire died down so producing variegated shades. Others were, once fired, smothered with sawdust and left to cool so receiving a heavy saturation of carbon. When the sawdust was raked away some very handsome pots were uncovered.

We had planned on using our pots to cook a farewell meal on Friday evening but by the time we had finished cooking the pots there was just enough energy left to douse the embers, clean up and slip into the nearest restaurant!

Pam Hansen

BOOKS

Raku, Art and Technique. by Hal Riegger

"Raku is a technique but, far more than this, it is a philosophy. Knowing the technique is essential but understanding Raku's message permits an ultimate achievement in this extra-ordinary simple, yet subtle and complex, craft of pottery

This book is not intended to provide a detailed set of instructions; its purpose is rather to explain the nature of Raku. From the information presented, the reader should arrive at his own solutions the response of the individual to the challenges of the clay, the glaze, the fire and to the moment is the essence of Raku" from the preface to "Raku, Art & Technique".

This book is well worth owning just for the wonderful photographs mostly by the author. On top of that there is a comprehensive outline on finding, digging and preparing clay, well illustrated with photographs; a chapter on forming which includes textures and finding them in nature, again beautiful photographs; chapters on drying, glazing and firing with photographs which really show the glazing process.

There are glaze recipes, but more than that, a description of what happens to glazes in the kiln, how application and thickness affect the result and how different methods of application can be used - again detailed photographs accompany the text.

Perhaps the best photographs concern kilns, not only the building of them but wonderful photographs looking into the glowing kilns, pots steaming and smoking and flaming.

This is an author who really knows and loves his subjects and presents an insight into it that should inspire a deep exploration of it.

The photographs alone would make an inspiring book and along with them you get a philosophy and an insight into a subtly fascinating aspect of pottery. The choice of type-face, the excellent format and the photographs make the book itself an integrated work of art.

Ruth Meehan

EXHIBITIONS

JURORS' COMMENTS RE 1970 CANADIAN GUILD OF CRAFTS COMPETITION AT C.N.E.

RODGER LANG (ceramics)

"I'm very pleased to find such a wide variety of approach and technique in ceramics, from porcelain to salt glaze ... and even a couple of pieces that look like they were done in a grass fire."

He comments that the traditional or functional approach is better represented. There is a weakness in large pieces and some were not accepted because the craftsmen seemed to sacrifice control for size and perhaps did not apply as rigorous a set of criteria.

Mr. Lang was disappointed in the quantity of glass submitted. Although he realizes formal training in glass is just getting under way in Canada, he feels the individual pieces lack control. The mountings, bases and finishing, in general, have not been given enough consideration. "Craftsmen can learn so much from visiting shows and, if this isn't possible, they should study slides of the work of other craftsmen".

In commenting on the leather entries, he found a few very strong pieces. He would like to see more imaginative exploration. The technique shown is fine, but "the craftsmen aren't pushing creative design enough".

On the second day of jurying when prize winners were being considered, the other judges agreed with Mr. Lang's overheard comment: "This is going to be tough".

Special Award ... \$100.00

Maurice M. Savoie Longueuil, Quebec.	Jordan Wines Limited prize for best contemporary design - CERAMICS - A stone-ware extruded flower holder - "Its simplicity is excellent contemporary design."
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Ceramics

Albert M. Dehod Fort St. John, B.C.	\$100. The Kit Ross Memorial.	Best Pottery in show.	Porcelain sculptured form.
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Ruth G. McKinley Port Credit, Ont.	\$50.	Anonymous	Best functional pottery.	Stoneware Teapot.
John Chalke Calgary, Alta.	\$50.	Canadian Guild of Crafts (Ont.)	Best avant garde pottery.	Wall plaque.
Georget Cournoyer Montreal, Que.	\$50.	Ditto.	Ceramic sculpture.	Satchel (stoneware)
Enid Sharon LeGros Paspebiac, Que.	\$50.	Indusmin Limited	Porcelain	Bowl and round box.

HAND CRAFT HOUSE Pottery and weaving by Jean Weakland -
October.

"OBJECTS: USA", the Johnson Wax Collection of Contemporary American Crafts, will be at Seattle Art Museum, October 14 to Nov. 3, 1970. At Portland Art Museum Nov. 18 to Dec. 8, 1970. Anyone interested in going from Vancouver by chartered bus can register his name (and free days) phone Mrs Delvina Field 224-4483.

B.C. WEAVERS AND SPINNERS GUILD - "Handweavers Heyday" - Oct. 22-24, Thurs. 7-9:30 p.m., Fri. 10-9:30 p.m. Sat. 10-6:00 p.m. Hycroft, 16 & McRae. Demonstrations, fashion show.

Supplies:

Dyes: Procion, Ciba
Chlorentine,
Dylon, Natural

Wool: Swedish, Nor-
& wegian, English,
Canadian.

weaving
threads.

Looms: Agents for
& Leclerc & Harris
Access looms & Indian
Spinner.

Silk Screen materials
Block Printing inks &
art supplies.

Pottery Supplies:
Wheels, kilns,
etc., glaze
materials.

Candle making supplies
Materials for dyeing

CHRISTMAS GIFTS

HOUSE

January Classes:

- a full-time Arts and Crafts
program has been developed.
For information please contact
Murray Polsen: 988-6912.

- regularly scheduled classes
in pottery, weaving, fabric
design, spinning, sculpture
and silk screening.

Brochures are available.
Register by mid-November
for January classes.

Saturday mornings are re-
served for children's classes
in Batik, weaving and pottery.

- this year's instructors are:

Pottery: Skip Miller, from
Alfred University
where he studied
under Daniel
Rhodes.

Weaving: Lunda Powel and
Mineke Mees.

Fabric design:
Audrey Marsden

Spinning: Dorothy Harris

Sculpture: Murray Polsen

110 W. Esplanade,
North Vancouver, B.C.
988-6912

HYCROFT SALE ENTRY FORM

I would like to enter theHycroft Sale.

Name _____

Address _____

City _____ ZONE _____

Send this form and \$3.00 cheque made payable to:

The Treasurer of B.C.Potters' Guild,
P.O.Box 7464, Station "O"
Vancouver 15, B.C.

MEMBERSHIP APPLICATION

I would like to become a member of the B.C.Potters' Guild

Name _____

Address _____

City _____ Zone _____

Send cheques plus exchange to Treasurer of the B.C.Potters' Guild:

P.O.Box 7464
Station "O"
Vancouver 15 B.C.

(Membership Fees: \$7.00 ... Lower Mainland & Fraser Valley area.

\$5.00 ... Other areas

REMINDER!! \$3.00 ... Students)

Membership fees are due for 1970.

BRITISH COLUMBIA POTTERS

The B.C. Potters' Guild is a society of potters and ceramics throughout the Province, whose endeavour is:-

1. To join together in meetings and discussions for mutual advantage.
2. To promote exhibitions of members' work.
3. To collaborate with other groups of potters and other craftsmen.
4. To endeavour to continue improving the standards of ceramic work.
5. To carry on activities of an artistic, educational or social character for our members.
6. To publish a quarterly magazine, "The WESTERN POTTER".

Past activities have included annual demonstration type workshops by master craftsmen. Lectures and slide and film showings have been organized on a regular basis. For the past five years the Guild has published a quarterly magazine, "The WESTERN POTTER" with the object of educating and informing on matters of interest to potters. Anyone interested in pottery and ceramics is invited to join the B.C. Potters' Guild.

"The WESTERN POTTER" is published by the B.C. Potters' Guild quarterly. It is mailed to members free. Membership dues are \$7.00 per year for the Lower Mainland, Fraser Valley area, and \$5.00 a year for other areas. Individual copies of "The WESTERN POTTER" can be purchased by members for 25¢ each. Advertising rates are \$10.00 per page, \$5.00 for half a page and \$2.50 for a quarter of a page. Wanted or For Sale ads with up to 20 words may be placed for a minimum charge of \$1.00. Ads with more than 20 words will cost 5¢ extra for each additional word.

Editor: Gillian Hodge,
1011 Hall Street,
Nelson, B.C.

Note: Permission should be requested from the B.C. Potters' Guild to reprint any part of this publication.

B.C. GUILD OF POTTERS
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